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The Kenyon Collegian

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Gambier, Ohio 43022

Thursday, April 20, 1978



Howard K. Smith

Council reprimands faculty

By ROBERT RUBIN

Student Council voted Sunday to reprimand Faculty Council for their "open letter to the community" explaining their decision to reject the planned All-Campus Assembly. In a tie vote, where the deciding vote of the meeting held in Lower Dempsey was cast by Council President Jeremy Foy, the student assembly opted to send a letter to the Faculty Council stating dissatisfaction with the open letter.

"The letter says we felt Faculty Council should have sent some sort

of representative to Council," Foy said. "The open letter to the community was not something we could respond to. We don't know what was intended by the letter."

"I think once the faculty has rejected a Student Council initiative to resolve an issue on campus, they have to do more than just say 'back to the drawing board,'" Foy said. "It will appear they are stifling the student voice. I get a strong sense they're telling Student Council what kind of meeting to have."

Foy said that a major problem with the manner of the decision was that it stopped momentum toward holding such an assembly at a future date. "I personally don't have time to organize an acceptable assembly, the other members of the [original planning] committee don't have time either," he said. "I think the administration and faculty are counting

on the end of the year taking up more student time; they're counting on the summer months to dispel the issue."

"When we come back next year this movement will have lost many of its vocal leaders," Foy said. "One-fourth of the student body will be unfamiliar with the issue as well. [The faculty and administration] are hoping it will go away. Time is running out. An assembly next year would not be impossible, but we'd be a lot less likely to find as much support — although we'd still try," he added.

"This time of year Student Council has trouble even getting people to come to its meeting," Foy said. "The issue will become one of a series of individual actions and disconcerted efforts. They are certain to be less constructive than anything organized on a large level with faculty, administration, and student support."

Panama, America's Challenges featured in Rosse lectures

From Staff Reports and News Releases

National Book Award winner David McCullough will speak on "Panama — Tragedy, Triumph and Time Running Out," tonight at 8:15. His lecture will warm Rosse Hall for the April 25 appearance of ABC News Commentator Howard K. Smith, the Student Lectureships Committee has announced.

Author of the historical account *Pathway Between The Seas*, McCullough believes that "the canal is an expression of that old noble desire to bridge the divide, to bring people together . . . it is a work of

civilization." Appearing at a time when the canal's waters boil with controversy, the book speaks of the sacrifice of human life and dollar bills.

Howard K. Smith replaces William F. Buckley, scheduled since early in the year but the victim of an illness that has forced the cancellation of the bulk of his lecture tour. But Smith, the daily commentator on the "ABC News with Harry Reasoner," is a familiar face to many. Smith's lecture, "The Changing Challenge to America" is based on 34 years of experience with top news stories for the ABC Television and Radio Networks and CBS News.

His coverage includes the 1944 Allied sweep through Belgium, Holland and Germany and the German surrender to the Russians the next year; the Nuremberg war crimes trials of 1946; every national election since 1964; President Nixon's 1972 Moscow trip; the assassination of President Kennedy in 1963 and the march on Washington the same year; and on March 22, 1971, he became the first newsman to interview President Nixon on live television and radio on a one-to-one format.

Smith has been awarded fourteen honorary degrees for his efforts, and has received the Sigma Delta Chi award for newswriting. In 1961, Smith won an "Emmy" for writing "CBS Reports: The Population Explosion" which he also narrated, and the same year he became the first working journalist to win the Paul White Memorial Award, previously only given to U.S. Presidents and one network president.

In 1967 he received the Overseas Press Club Award for television interpretation of foreign affairs. That was his sixth such award, four of which were consecutive awards for the best reporting from abroad.

Smith is the author of three books: *Last Train from Berlin*, published in 1942; *The State of Europe*, published in 1949; and *Washington, D.C.*, published in 1968.

Born in Ferriday, Louisiana, Smith was graduated from Tulane University in 1936. He then went to Germany to study briefly at Heidelberg University, beginning what was later to become an intensive study of Nazism.

In 1939, Smith left Oxford, where he had studied under a Rhodes Scholarship, to work for United Press in Copenhagen and then on January 1, 1940, he was sent to the United Press Bureau in Berlin. He joined CBS News as Berlin Correspondent in 1941 beginning two decades as Chief European correspondent covering the major international news. In 1957, he became CBS News Washington Correspondent and in March 1961, was appointed chief correspondent and manager for the Washington Bureau of CBS News.

Smith joined ABC News that year and in 1969, he became co-anchor for the "ABC Evening News". In 1975, he assumed his current position as News Commentator.

the position in History left by Alice Herman, who has also resigned.

All of these positions are "tenure track." Two other tenure track positions have also been filled — another in Political Science, and one in Sociology, Haywood said that these two professors "again bring considerable experience with them." Kirk Emmert replaces the departing Political Science professor John Agresto who was denied tenure. John Macionis replaces Sociology's Edward Furtak, who has resigned.

Haywood explained that appointments have been made of people in visiting positions, and that the contracts of several "visiting professors" now on campus have been extended. A "visiting professor" is hired to take the place of a regular professor on leave.

He said that the Economics Department will engage a "distinguished visiting professor," Barbara Reagan, for the second semester of next year. Such a professor does not replace a regular professor on leave, but is a temporary addition to a department. Also in Economics, Bruce Gensemer, who is going on leave, and Carl Brehm, who will be on Sabbatical second semester, will be replaced by a new professor, David Hall, and a professor yet unhired for the second semester.

The Modern Foreign Languages Department must find someone to temporarily replace Edward Harvey, who is going on Sabbatical. The

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Can you spare a dime?

WKCO needs \$18,000

By LINDSAY C. BROOKS

"Our equipment is obsolete. We can't even get extra parts for it," said Joan Friedman, WKCO program director. That is the reason for the "urgency in the fund drive," which ends Friday, April 28.

"We need a total of \$18,000 to go stereo and we hope to raise \$10,000 through the community fund drive," said Friedman. The funds will be used to replace the old equipment with stereo and the old transmitter with a stereo transmitter, explained John Giardino, education manager.

The money raised in the drive is planned as the station's part in a matching funds system with the Health Education and Welfare Department (HEW) of the Federal Government, whereby HEW will hopefully match their funds, and possibly make up the difference by awarding WKCO a grant to buy the needed equipment. Giardino said Since WKCO is a small station their chances for the grant are slim, unless they can show their viability by raising a substantial amount of the \$18,000, he added.

The fund drive is the first of four steps planned to raise the \$18,000. The second step will be to contact a

"select group of alumni who were involved in WKCO and are now involved in the broadcasting system. A general appeal and plea for support in the *Alumni Bulletin*" will be the third step, continued Giardino. The drive will end with a 24-hour marathon broadcast by Friedman going from one a.m. Friday April 28 to one a.m. Saturday April 29.

At present the station broadcasts in monaural with a 10-watt power output which barely covers Gambier. "That doesn't even justify a program in my opinion," said Martin Secrest, station manager.

"We've come to see ourselves as being more active in the community," continued Giardino, "since we can reach the greatest amount of people the quickest." "By expanding," Secrest added, "we're going to be able to reach Mount Vernon. There is a tremendous interest in us in Mount Vernon, since there isn't an alternative medium such as ours in central Ohio. We'll be able to let every one know what's going on in both communities."

If the station reaches their final goal they will hopefully have a 250-watt power output on stereo covering anywhere from 10 to 15 miles, said

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Rhonda Lee and Gordon Leath perform in *Giselle* by the National Ballet of Illinois, coming to Kenyon Wednesday, April 26, at 8 p.m. in the Hill Theater. An open house to meet the dancers will be held at 8 p.m. in Peirce Lounge on Tuesday, April 25. Beginning Monday, tickets will be available at the Hill Theater from 2 to 4 p.m.

A problem with timing

The proposed All-Campus Assembly could have been called 'an idea whose time had come.' The only problem was that its time really *hadn't* come.

The assembly was premised on a very admirable notion — a "reaffirmation of Kenyon's commitment to Liberal Arts education." The people involved in the formation of the proposal were motivated by the best of intentions, and had a worthy idea. The problem was, they didn't think it through well enough.

One of the main premises for the meeting was the unrest caused by the Shapiro question. Some students had been making a lot of noise about the issue, culminating in the dramatic meeting in Lower Dempsey April 3. It was a remarkable show of student dissatisfaction that was not without its effects. One effect was that of putting the administration on edge about the whole matter.

This is not to say that the administration and faculty did not deal fairly with the dissatisfied students, they did. However, they also became somewhat more defensive about the whole matter. Perhaps the group sponsoring the All-Campus Assembly did not recognize this. In retrospect there is no question that the actual format of the assembly was a viable and objective one, the question to be discussed was one where constructive input could have been offered by all of the parties involved: faculty, students, and administration. One of the main reasons for holding it on the Friday before Parent's Weekend was a desire by the organizers to moderate some of the more radical sentiments being expressed on the campus. The assembly was to be a more responsible channel for discussion and dialogue on the subject.

The problem was one of time. Student Council gave its approval to the idea of the Assembly the Sunday after the open meeting on the Shapiro question, but only five days before the proposed assembly date and Parent's Weekend. To the administration and faculty it must have looked suspiciously like someone was trying to pull a "fast" one over on them. Although it was never so stated, there must have been some feeling on their part that students were using Parent's Weekend as a lever with which they could pry what they wanted out of their elders.

The Faculty Council and Administration decision not to sanction the meeting was one that could be justified easily for several reasons. Still, there is cause to think that had there been a little more warning and dialogue before it was sprung on them, the meeting would have had a better chance to be held at a time when it would be effective, if not Friday, April 14.

As it stands now, probabilities of such an assembly taking place before the end of school are becoming slimmer and slimmer. It will be quite a loss to the community if they fade out entirely.



LETTERS, LETTERS, LETTERS

THE KENYON COLLEGIAN encourages letters to the Editor. All submissions must be typed. The Editor reserves the right to edit all material while maintaining the original intentions of the particular submission.

Restrictions remain

To the Editor:

During the next two weeks, the Student Council Finance Committee is allocating \$84,000 in Student Activity Fees to campus organizations for operating expenditures for the 1978-79 school year, thus signaling the conclusion of a turbulent semester where extreme financial restraint was necessary. After four months of six page *Collegians* and three movies per week, it is good to know that most organizations took the financial restrictions in stride. When one realizes that the Student Activity Fee increased by \$5.00 per person this semester, one might predict that financial restrictions will be lifted. This is not the case. We cannot give every organization all the funds that they ask for. In fact, some clubs will be cut just as severely in the coming year as they were this semester. What the Finance Committee has attempted to do during our tenure of office is to restructure the system of allocations using the Student Activity Fee as efficiently and fairly as possible. Most of the money we allocate will go to the Social Board the *Collegian*, *Hika*, *WKCO*, *Reveille*, Kenyon Film Society, and the Student Lectureships Committee because the system was designed to

fund these organizations alone. However, since we wish to encourage special interest activity at Kenyon, we have set up a system of matching grants and, in addition, have earmarked \$10,000 for the special interest organizations. The response to our new system has been encouraging. Last semester the Finance Committee received requests totalling almost two times the amount we could allocate. In contrast, requests for next year total \$110,000, a much more reasonable figure to work with. It is good to see that organizations are tightening their belts.

And yet there are those organizations that deserve special recognition, not only for cutting back, but for thriving in the face of such adverse conditions. The Social Board, *WKCO*, the *Collegian*, the Poetry Society, and the Equestrian Club all deserve such recognition. Special thanks goes to the acting director of the Kenyon Film Society for performing the difficult chore of surmounting the monumental financial problems faced by that organization.

Thanks again for your cooperation. Perhaps next year will mark a return to financial stability.

Brian O'Connor
Student Council Treasurer

Pursuing excellence

To the Editor:

The issue before us is not one of contracts, suppositions, or of one individual. We are confronted with contradictions of the tenets of our education at Kenyon: the concepts of excellence, justice and virtue. Yet how can we, as students and members of the community, appreciate and support our education when even here the source the values are not maintained?

The Faculty Council, by accepting the recent proposal for an assembly on Friday the 14th, indicated that they did not consider the recent issue important enough to warrant an assembly. How can we, as students, receive? Even teachers themselves are wary to voice their opinion for fear of reprisals. How can there be any sense of justice or virtue exist in such a situation?

I implore all members of the Kenyon community not to give up to give in but to pursue the issue. To reaffirm a faith in the students that they will be heard and will have an effect; to reaffirm to professors a faith in their academic community and to reaffirm the belief that excellence, justice and virtue have a place at Kenyon College.

Bill Co

Vendler examines Keats' *Psyche*

By RICK ROSENGARTEN

Helen Vendler, a distinguished critic of English and American poetry and Professor of English at Boston University, is presenting the John Crowe Ransom Memorial Lectures for 1978. The series is entitled "Truth, Beauty, Verisimilitude, and Divinity: Keats' Greater Odes", and the four lectures analyze four of Keats' Odes. Professor Vendler's first lecture, on "Ode to Psyche," was presented last Sunday at 8:00 p.m. in the Biology Auditorium.

After a gracious and engaging statement of gratitude for being chosen to deliver the lectures, Vendler explained that, in writing an Ode, the poet is attempting to determine what may be addressed as having the highest value. Placing Keats' answer to the question in the context of the traditional responses, Professor Vendler noted that Spenser synthesized the gods of the pagan and Christian worlds, while Milton later expelled the pagan gods from his nativity ode. Professor Vendler understands Keats' effort in "Ode to Psyche" as being directed toward

the creation of a spell powerful enough to bring the pagan goddess Psyche and her cult back into the poetic vocabulary. "Ode to Psyche" is a hymn to pagan heavenly beauty, in this sense, and what Keats addresses as having the highest value, in "Ode to Psyche", is the soul in love.

Professor Vendler arrives at this understanding with a new and distinct approach to Keats. Most interest and admiration for Keats arises from the texture of his poetry; it is smooth yet slow, rich in specific imagery yet highly conducive to imagination. Professor Vendler acknowledged this, and made assurances that she did not wish to belittle this quality. She approaches "Ode to Psyche", and she will approach the other Odes, in terms of their structure, and she asserts that Keats' statement in the Odes is rendered primarily through their structure.

Professor Vendler characterizes the first and second stanzas of "Ode to Psyche" as being written in language of Keats' "early" style, with the experience depicted being erotic and exterior to the poet. The

poet is passive to this dream world. In the third stanza Keats' language is of his "later" style, with the experience depicted being aesthetic, of the interior of the poet's mind. The poet is active here, through the use of imagination, which is his means of bringing Psyche back. Keats resolves to "Build a fane/in an untrodden region of my mind", he might "Let the warm love in"

Structurally, "Ode to Psyche" is understood as contrasting the exterior and interior worlds of the poet: the worlds of erotic and aesthetic experience. Language and structure parallel these worlds in the stanzaic description. In resolution, Keats chooses the interior world of imagination, that Psyche may be seduced. The mind becomes a place in which thought and fancy are stimulated by the Goddess' arrival. Keats' world of value is speculative, and high and sublime sublimities are its real purpose. In seeking the proper representation of divinity in art, Keats affirms

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Finest production of the year

KCDC falls short of Anouilh

By PAUL LUKACS

The K.C.D.C. production of Jean Anouilh's *The Rehearsal*, which opened last Friday at the Hill Theatre, is certainly the finest of the year — and possibly of the past two. The story is gripping and moving, the acting quite good, the movement compelling. And yet — Anouilh's play carries an awesome power, and this production does not equal it. In short, the lines contain a passionate intensity which the performance does not convey.

The Rehearsal deals with a French Count and Countess who, during the spring of 1950, are staging a production of Marivaux's *The Double Inconstancy* which will be

fully hurt. Hero's final, pathetic challenge is the desperate act of a tortured, masochistic psyche.

The action of the play centers around a number of pairs: the Count and the Countess, the Count and Hero, and Count and Lucile, the Countess and Lucile, and most importantly, Hero and Lucile. The action is structured around what happens to each pair and how the various pairs interrelate. As an example, for Hero's confrontation with Lucile to carry the kind of emotional force it deserves, the nature of Hero and the Count's friendship must be made explicit. This is where the K.C.D.C. production fails. No adequate sense of friendship is conveyed, and while the scene does portray an intensity,

the characters are not rehearsing? The play itself answers these questions, but the performance does not. Hence there is a discrepancy between the lines and the action.

The character of Villebosse (Mark Belden) stands as a prime example of this failing. Villebosse is played as a clown, an idiotic fool; his actions are pure slapstick. The character clearly should provide comic relief, yet too often there is nothing which needs relief. If it is to be successful, this contrast, this relief, must be handled subtly; here Belden's histrionic behavior is wholly inappropriate. Belden plays the role of a clown well. The problem is simply that this play does not call for a clown.

Lucile (Kathleen Kirk) has much the same problem. For the majority of the play Kirk plays her as a young, innocent waif. Yet the lines tell us that Lucile has been hardened, that she knows what she is doing all the time. Again, this discrepancy does not seem to be all Kirk's fault. Her performance is quite good — until one realizes that this character cannot be the Lucile the Count loves and Hero tortures.

Hero (Scott Klavan) has a different problem. While this is perhaps Klavan's most successful Kenyon performance, it is also his most difficult role. Although he portrays the cold, cruel side of his character splendidly, he is unable to effectively present a character who is being constantly tortured by his past. There is no sense of pathos, and Hero's elaborate defenses (which should break down during his confrontation with Lucile) are impenetrable. His final challenge is too defiant, too proud. Instead of portraying a sense of tragedy, Klavan too often gives us a sense of neurosis. Again, it is difficult to know how much of this is his fault. While he clearly understands his character, he does not have an adequate grasp of his relationship with the other characters.

The Rehearsal should convey a

sense of decay, and in this regard Dan Parr's set is quite effective. My only objection concerns the stage on which the company rehearses, for it is much too small and does not blend with the rest of the scenery. Thankfully, however, Parr has abandoned the "boar" that has marred so many of his recent sets. Suzanne Dougan's costumes are marvelous. Everything is 18th Century, Louis XV, and the elegance of her costumes contrasts well with the decadent behavior of the characters.

Unfortunately, the majority of the characters do not convey an adequate sense of this decay and decadence. The primary culprit here is Michael Wilson as the Count, for, while he certainly does understand his role, he seems to enjoy his numerous little games and intrigues much too well. The tension that should exist between him and both his wife and Hero, simply is not there. The scenes between Wilson and Kirk are vague and indefinite; the same holds true of those between Wilson and Klavan. Belden, Kirk, Klavan, and Thomas Preston (in the role of M. Damians)

each imparts a genuine sense of life — a sense that is in turn transferred to the rest of the company. Barnard, in particular, gives a breathless performance, one that, in my opinion, has not been matched on the Hill Theater stage since Shami Jones appeared in *The Night of the Iguana* four years ago.

Despite its many flaws, this production of *The Rehearsal* must be counted a success. It represents a tremendously ambitious undertaking, and that the company managed to display genuine emotion and a true power is a tribute to their abilities. The failings are many. Nonetheless, this show is able to occasionally reach a peak of dramatic intensity, the likes of which we have not seen here in some time. Much of the credit must go to Anouilh, who has written a breathless play. An equal amount of credit, however, should go to both cast and crew. The characters, their feelings, and their behavior, are believable, and so is the underlying viciousness of all of them except Lucile. The play has a deep and

The acting is good, but . . . the meaning is blurred by the lack of a valid base for the action. We are never allowed to ask: Who really is Hero? Who really is Lucile?

performed as part of a lavish entertainment they are giving. The actors include the Count and his mistress Hortensia, the Countess, her lover Villebosse, and her lawyer M. Damians, and the latter's god-daughter, Lucile. Hero, an old friend of the Count's, is to play a small role. In the process of preparing the play for production, the Count falls in love with Lucile. The Countess, determined to stop this affair, enlists the help of Hero — who confronts Lucile, slanders the Count, and, at the end of the play, challenges Villebosse to a duel in which he will be killed. The key, of course, is Hero, who, twenty years earlier, allowed the Count to talk him out of marrying the girl he loved. Now his scars are deep and painful; he has become a drunkard, a playboy, and has difficulty sleeping at night. Hero's confrontation with Lucile is thus seen as a form of sadistic revenge; now the Count too will know what it means to be so pain-

this comes as the result of individual performances. The acting is good, but here (and in all the important scenes) the meaning is blurred by the lack of a valid base for the action. We are never allowed to ask: Who really is Hero? Who really is Lucile? Who really is the Count? etc. — because the action never permits answers. These are valid questions, and for the play to be truly successful, they must be answered within the framework it provides.

In truth, the play does provide such a framework and this production does not. Although it is difficult to know, I suspect the blame must be shouldered by the director. Thomas Turgeon has given us characters who understand themselves, but do not understand the situations they are in. He has given us a play which, when considered as a whole, makes little sense. Why the motif of a play within a play? Why the 18th Century costumes even when

Barnard, in particular, gives a breathless performance, one that, in my opinion, has not been matched on the Hill Theater stage since Shami Jones appeared in *Night of the Iguana* four years ago.

all exhibit the same problem. Individual scenes work very well, but the play as a whole does not quite jell. These five actors, particularly Wilson, do not convey a satisfactory grasp of complete objectives; that is their sense of their roles in the entire play seems confused.

This problem does not exist when the Countess (Mary Ann Barnard) and Hortensia (Donna DeMarco) take the stage. Both display a remarkable control and understanding of character. In addition, they understand exactly how they fit into the changing web of relations that the play explores. Whenever the two are matched, the stage is literally transformed, and

complex emotional burden to bear, and it is here that this production falls short. The performances are, with a few exceptions, strong; the problem comes in establishing the intricate set of relationships that forms the foundation of the play. Consequently the first act drags, the third moves quickly. Barnard provides what little unity there is, and, because of the other strong individual performances, it is almost enough. Many specific scenes work marvelously, and the intensity each presents makes the production, flawed as it is, a success.

The Rehearsal continues its run through Sunday. Tickets are free with a student I.D.

'Tradition'— more than just '25'

By GERARD IACANGELO
second of two parts

Tradition is the tie that binds together a quarter century (somehow that sounds more pithy than twenty-five years) of Kenyon swimming. You could see it on the dampish wall of the men's locker area at Shaffer pool which is almost completely covered by letters from recent alumni and other well-wishers. Invariably, the past champions talk about the special blend of pain and euphoria that is the very nature of "conference." Their intended audience, primarily the young neophytes who must be initiated into the meaning of the compelling tradition, are veritable strangers to them. Yet catch phrases, such as "a mutual respect for sacrifice," emphasize the common bond that links the past with the present.

In 1974, Kenyon made what may be a permanent mark on the annals of intercollegiate sport when it won the conference title for the twenty-first consecutive time. The entire community was justifiably proud. Kenyon became the sole possessor of the NCAA record (previously held by Yale) for successive swimming championships. The meet itself was a cliff-hanger. Recounted Sam Barone (K1972) in the April 1974 *Bulletin*:

"... the Lords saw their hopes for '21' rise and plummet repeatedly during the three-day Ohio Conference championships. . . . By the final night of competition, with just two events remaining, Kenyon was trailing Denison. But for

Kenyon, a well-timed break occurred in the three-meter diving. The Lords held a solid second and third with seniors Phil Porter and Charlie Jones, but freshman diver Jake Layton had to hold on to ninth place. When the results were announced Layton had withstood the pressure and hung on the ninth place. Then, in another brilliant come-from-behind finish Kenyon's freestyle relay team of Niles Keeran (K1977), Bill Monte (K1975), Bruce Morton (K1976), and Rich James (K1974) gave the Lords their sixth first place of the meet, and a winning spread of 18 points over Denison." (Adapted from Kenyon College It's Third Half Century, by Thomas B. Greenslade (K1931).

The "Coming of Age" seemed to be manifesting itself in more ways than one, however. Student enthusiasm for the team was steadily on the wane. The importance of "conference" began to overshadow the rest of each season. The nadir seems to have come more recently, ironically, at the same time the team has become startlingly efficient in dispatching its traditional rivals.

"Professionalism" was not always a mark of Kenyon's swimming teams. Charles C. Imel compiled an impressive 124-10 record during his seven year stint as mentor of the mermen (1936-1943). Now 76 years old, but with a physical vigor that is punctuated by a protruding pot belly and a mental alertness that belies his age, Imel is Director of the Disaster Services Agency which operates in relative obscurity out of the

basement of the Gambier Post Office. He is an engaging conversationalist, whose easy manner and ingratiating candor makes it easy to forget how old he really is.

Imel is proud of the fact that his teams won four conference championships in a row at a time when the Ohio Athletic Conference included every college in the state. In his first season as coach he lost in the finals to Case Western Reserve by one point. It was later discovered that Case had used an ineligible swimmer, but Imel refused to take the title by default.

The coach states matter-of-factly that he was dismissed in 1943 then qualifies it by adding without a trace of bitterness, "after I got canned for drinking." He must have been a thorn in the tender side of the administration. A founder of Phi Kappa Sigma fraternity at Kenyon, Imel recalls riding a horse up the stairs of North Hanna one day and then not being able to get it back down.

What does he think about today's teams? "Chuck" Imel maintains that not going all out for dual meets is "No swimming season" and doesn't see why Kenyon should compete against such "little, shittin'" teams, but readily admits that the facilities, the coaching, and the swimmers themselves are much better today. However, he couldn't care less about theories of winning or thresholds of pain. "It has to be fun," he says.

The venerable mentor wound up outliving most of his charges, two of whom, Carl Weiant (K1937) and the first Kenyon captain) and Howard



1941 OAC Champion Lords. Coach Charles C. Imel (upper right) led his team that included Steve Penn's father, Richard (top row, 2nd from left), and Lewis Treleven (middle row, 2nd from right) to their fourth successive crown. And this was before "25!"

David (K?) were killed in World War II. He remains somewhat estranged from the college and hasn't been to a meet in ten years. "I'm waiting for them to issue me a yearly pass."

The beginning of the Kenyon dynasty was marked by the auspicious matriculation of five superb freshman swimmers including Edmund F. Fitzsimmons (K1957), Stanley A. Krok (K1957), and Theodore D. Kurrus (K1957) who came from the same school, Williston Academy in Massachusetts. According to Dean Tom Edwards, who would later win ten straight championships, their arrival was utterly spontaneous, coincidental, and unsolicited. At any rate, the three led Kenyon to the first of twenty-five titles under the direction of coach Bob Bartels.

"I had no real feeling that I could be beaten," says Edwards (1955-1965) who will go down as one of the great coaches in Kenyon history. The key to his success, he suggests

without any vanity, was taking less than average or mediocre swimmers and developing them into winners. Although he was close to all his swimmers and still maintains contacts, with many of them, Edwards' favorite was probably Phil Mayher (K1962). There were a number of close calls, he remembers, but "Denison (in particular) never exploited their opportunities." In order to win, a coach has to be "obsessed, single-minded."

Dick Russell coached the team for four years (1965-68) and was followed by Dick Sloan, the coach at the time of "21." His 1969 team of Bill Koller (K1970), Doug Neff (K1971), Bill Wallace (K1972) and Larry Witner (K1969) finished an unprecedented second in the NCAA Division III finals. Sloan later moved on to Ohio State where he coaches today.

Kenyon teams are "more thoroughly prepared" particularly

Continued on page five

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Denison halts win streak

By BOB SAMIT
AND
BOB LIEGNER

Kenyon's lacrosse Lords fell to Denison 10-7 Tuesday in the annual meeting of the two small college rivals, as the rain and the Big Red proved too much for the Kenyon squad to handle. The team was reportedly in the game all the way, but could not fully handle the Denison attack.

The past week's action saw the Lords accumulate a two-game win streak, however, as the Kenyon squad dumped favored Ashland 6-3 at home and traveled to Oberlin Saturday to hand the Yeomen a solid 14-6 defeat.

Ashland came into Gambier looking for a victory, but it left with

"Unlimited" netters continue perfection

By BRUCE FREEMAN

The best way to judge the limits of one's capabilities is to strenuously test them. Based on this premise the limits of the men's tennis team are as of yet undetermined. The netters posted another perfect week, beating Otterbein and Baldwin-Wallace by identical 9-0 scores. The opponents were overmatched in every department. At Otterbein the team lost a total of only 22 games. At number six singles Peter Flanzer won 6-0, 6-0 losing only 19 points. Also turning in a good performance was Peter Vandenberg, winning 6-0, 6-1. Coach Steen feels Vandenberg "has been playing very well lately."

At home, with a fairly large Parents Weekend crowd looking on, Kenyon totally dominated Baldwin-Wallace. Peter Vandenberg had another good day winning at number

pockets empty. Kenyon was simply not to be denied. The scoring came almost exclusively from the midfield, with Clay Capute (the notorious C-squared) getting two goals, and Rich Vincent, Ned Brokaw, Mike Buckman and Joe Cutchin all scoring once.

Randy Dolf gained a starting role on defense due to injuries, and he responded by playing with reckless abandon, not allowing his man to score.

Both Bill (Screamin') Seaman and Roger (Wheels) Pierce played great games, keeping the Ashland attackers away from the goal. Goalie Liegner played "One hell of a game, I couldn't have played better." That's an exclusive quote.

Bob Samit, Buckman and Bruce

two singles 6-0, 6-0 and doubles with Dan Yaeger 6-0, 6-0. Yaeger was also noted by the coach for his continued good play.

Contrary to earlier reports the anticipated matchup between number one Chris Vandenberg and B-W's first singles player failed to materialize as the latter didn't return to school. Due to his opponent's absence, a very much let-down Vandenberg struggled to best an obviously inferior player 7-6, 7-5.

The match against Wittenberg which was scheduled for Tuesday has been postponed till Thursday due to the rain. Coach Steen terms the match "our first real test." He also points to the two day GLCA tournament at Oberlin this weekend as a very good indicator of how good the team is. The fact that it hasn't been tested yet bodes well for its fortunes in tougher matches.

Swimming tradition

Continued from page three

from a mental standpoint than any other in the OAC, says Jim Steen (1976-) who was recently voted "Coach of the Year" by his peers. Perhaps it is less a reflection on Steen than a sign of the times that the "Pursuit of perfection" has come to mean long hours of "drudgery" in practice and the idea of pushing one's body to its utmost limits. It has been said that coach Steen takes a "cerebral" view of swimming as well as emphasizing top physical condition. Indeed, he demands that his swimmers be introspective, concentrating to overcome their own limitations and most importantly, fears, (be they of winning or losing) instead of preoccupying themselves with beating particular opponents. Undeniably, Steen has demonstrated that at least in terms of performance, his method has been a tremendous success.

Still, it is difficult not to believe that the tradition has become more of a ritual and less of a celebration

with each passing year. Is it any wonder that overall support for the team has been slipping when dual meets are reduced to a contest against the clock, or that Kenyon wins conference by a spread of some two-hundred points, and that, without its three top swimmers? Or that the athletes become so narcissistic that only their own personal goals matter? Will "conference" become just another qualifying meet?

Kenyon is entering a new phase of its swimming program, one that may very well bring it the national championship next year. Current stars such as Tim Bridgman (K1979), Steve Counsell (K1981), Tim Glasser (K1980), and next year's co-captain Sam Lund (K1979) have the ability and drive to bring to Kenyon the final glory that still eludes it. However, a victory there is not likely to change matters much because Nationals are conducted in a vacuum that precludes any atmosphere of team unity or rivalry; it simply is

Atkinson had the first three goals of the Oberlin game before the goalie even saw them. It was all down-hill for the Yeomen from there. Bill Fanning copped scoring honors for the Lords with four goals, Samit had three and Atkinson and Buckman both added two. Ned Brokaw and Rich Vincent played extremely well in the midfield, while the defense was again super.

A second period scuffle in the Oberlin contest saw Clay Capute "squared" off with a much larger Yeomen opponent. Kenyon's enforcer, Buckman, stepped in to save his buddy's neck, however, and although fights are not a part of the game, Buckman's actions expressed the strong sense of team unity the Lords feel.

The Lords now own a 4-3 record on the season. They host Bowling Green on the football field Wednesday afternoon. The game has been moved to the gridiron due to the deterioration of the Airport field.

Carnival anyone?

The Physical Education Department has planned the Gambier Sports Carnival for Sunday, April 23rd. The College-sponsored event is open to students, faculty and residents of the village alike.

Events begin at 11:00 a.m. with the Canoe Race, and feature a Bike Tour, Bike Race, the Gambier Marathon, and a Fun Run, capped off by a picnic at Kokosing Park following the competition. Prizes will be awarded. Certificates will be awarded all race entrants and trophies will go to the winners. Men's and Women's divisions are set up in all events.

The picnic, which is open to both contestants and spectators, still carry a \$1.00 fee (50¢ to students). The Canoe Race fee is \$4.50, and includes the cost of the picnic. For further information, contact the Kenyon Fieldhouse (427-2244 ext. 262). In case of rain, the events will be held April 30.

pitting individuals against individuals.

Kenyon is not in any real danger of losing its cherished position as king of the hill. The compelling force of tradition is too strong for that. However, soon enough it may only be a sprinkling of alumni and well-wishers that really care about the fortunes of the team and that's a pity because the coaches and the swimmers themselves are deserving of so much more. Perhaps it's because, in the long run, it really makes no difference whether you've won or lost. As Charles C. Imel said, "It has to be fun."



Hindsight

By Todd Holzman

The conquering hero slumped spraddle-legged against a wall next to the predictably tacky gift shop at Port Columbus International Airport. He was met by a small but exuberant welcoming committee — two along to greet him, one along for the ride, and me (along for the story). He had spent an eventful couple of days, window-shopping in Boston, seeing the Red Sox play at Fenway, and travelling about 1500 miles — 26 of them in most unusual fashion.

The tired, rather mystified center of attention was Kenyon's own Jim Reiser, a sophomore who had journeyed those tough 26 miles earlier in the afternoon while competing in the Boston marathon. It was Reiser's second successful navigation of the famous course, the first coming a year ago with less enjoyable results. This time around, Reiser finished the event in 3 hours and 20 minutes, surprising himself a little bit, and amusing himself a lot.

Reiser was triumphant. "I made the front page," he crowed, exhibiting a Boston newspaper's aerial photo of the 6,000 competitors beginning the race. Further interrogation revealed that Reiser "beat last year's winner. Yea, Drayton dropped out after 5 miles." He also had tales to tell about bantering with competitors. "I met a guy getting off the plane, with a bag and funny shoes. He said, 'So did you run?' He said he finished 69th, and 'it wasn't very good.' I wouldn't have minded finishing 69th!"

Reiser's shy sarcasm takes nothing away from his achievement, however. His greatly improved time capped months of serious training; or at least as serious as the very off-the-wall Reiser could manage. "You stand at the starting line," he mused on the way back to Gambier, "and you think about all those months of training — and you realize you don't want to run the race."

Despite the misapprehensions, run he did, giving our school on-the-hill plenty of free publicity in Boston with his Kenyon t-shirt. Unfortunately the inevitable bastardization took place, and Reiser was hailed with cries of "go Kenya" the length of the route. Reiser avoided one problem he faced last year, managing to stay out of duels with wheelchair competitors. "I'd build up a lead on this one guy going up the hill," Reiser remembers, "and on the downslope he'd shoot past me. I couldn't get away from him."

The wheelchair racers are just part of the Marathon's carnival atmosphere. High school bands blast away around the starting line, balloons float gently upward in droves at the gun, and spectators line the streets, ten deep at various points. Reiser had to ride the subway and while most of the commuters were cognizant of the nature of his mission, he was awarded of many "strange looks from people who were wondering about me, sitting on the subway in my funny little shorts." The people of Boston are extremely benevolent to the Marathon runners, however. Their warmth is manifested not only during the race, but after. "As I was getting on the subway, the man said 'Go on, don't pay,'" Reiser says. "The people are really nice. They all ask 'How'd you do?' and offer you their seat." The only other way to get a seat on a city subway is to become pregnant.

Marathoners and mountain climbers must hold all records for being asked why they do what they do. Therefore, the question was not asked of Kenyon's participant in the race. Besides, I know a bit about Joseph James Reiser. He collects baseball cards. He used to make yearly pilgrimages to Charlestown, W. Va., to watch the Charlies play. He has attended a Loretta Lynn concert. He has a dog named Kermit that he regards as something of a cult figure. He is a D-Phi, and in the words of a fellow member, his trip to the Marathon was "a little eccentric, but neat." So I can answer the nearly rhetorical question for myself. Why did Reiser run the Marathon? Because he's a bit eccentric, but neat. And Kermit would approve.

Ladies "giant-killers"

By PAM OLSYN

Kenyon's women's lacrosse team continued its unbeaten streak Saturday, defeating Denison 2-1 before a large Parents' Weekend crowd. Once again the Ladies played giant-killer, beating Denison for the first time ever running their record to 2-0-1.

The game was a defensive battle and an excellent display of lacrosse on both sides. Kenyon went into the game hoping to keep Denison from running the score out of sight. Last year's meetings had seen Denison on top 22-1 and 9-4.

However, when the Ladies found

themselves on top 2-0 at the half, they realized Denison could be beaten. The Ladies played such good defense that the opponents were held scoreless until a give-and-go effort ruined Kenyon's shutout with just forty-five seconds to play.

However, the game went beyond statistics. Kenyon controlled the whole field and every aspect of the game. The defense was superb, checking what is probably the most potent offense in the state. Defensive wing Ann Griffin drew one of the toughest assignments in Denison's speedy attack wing, but managed to run her opponent off the goal most of the game. Backing up Griffin with strong efforts of their own were Clarice Begeman, Laura Wickstead, Sandy Lane, Van Larkin and Kathy Hitchcock.

Kenyon's JV's were not as fortunate, dropping an 8-2 decision. K.C. White and Laura Jones scored for Kenyon; Stephanie Resnick had twelve saves in the Ladies' goal.

The Ladies host Wooster today on the Airport Field, and Saturday morning (11:00) Ohio State and Bethany journey to Gambier for more action. The home stand continues with Oberlin on Wednesday afternoon, as the Ladies try to extend their unblemished string.

It is difficult to pick outstanding players out of such a strong team effort, but Ann Scully, Ann Myer and Pam Olsyn are worthy of note. Scully scored Kenyon's first goal three minutes into the contest, and Myer tallied off a Cathy Waite assist with eleven minutes gone. Olsyn gathered 12 saves to key the defensive effort.

91.9 FM WKCO Program Schedule 1977-78 Gambier, Ohio

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
7:30-10:00 a.m.	Toby Burwell "8:25 Morning Journal: News & Weather w/John Heyduk"	Bill Fields "8:25 Morning Journal"	Alan Phelps "8:25 Morning Journal"	Ron Rico "8:25 Morning Journal"	Joan Friedman "8:25 Morning Journal"	**Studios 427-3711 or PBX 526 John Giordano, Mgr., PBX 352 Martin Secrest, Programming, PBX 446 Dave Bucey, Music Director, PBX 438 Joan Friedman, Music Director, PBX 588	
10:00 a.m.-12:00 p.m.		Dave Peterson		John Henry			11-1 p.m. Jazz w/John Giordano 1-2 p.m. Conversations w/Studs Terkel 2-3 p.m. Live Forum w/Weekly Questions **
12:00-3:00 p.m.				Sam Lund		11-3 p.m. Northcutt & Vaughan	Guests — Answers & Questions ** 3-5 p.m. Doug Spaulding
3:00-6:00 p.m.	Jim Bates "5:00 World at Five: News Summary"	Scott Evans "5:00 World at Five"	Dave Carson "World at Five: Options"	Romper Room "World at Five"	Toby Burwell "World at Five"		6-8 p.m. Classical Music w/Barb Hosteller 8-9 p.m. Public Policy Forum 9-9:30 p.m. Sunday Nite Journal The Week in Review 9:30-10:30 p.m. "Virgin Vinyl" new music w/Joan Friedman 10:30-11:30 p.m. "Spotlight" Featured Artist Hour 11:30-1 a.m. Andy Hartzell
6:00-7:45 p.m.	"A Touch of Glass"	John Henry	Classical music w/Leslie Olsen	Tom Pappenhagen	6-8 p.m. Radio Swan	Dave Bucey "Options"	
7:45-8:15 p.m.	Concerts from the Academia Monteverdiana	Radio Smithsonian: A Look at American History & Culture	Talking About Music: The Artist Up-Close	International Literary Report	Kerrie Hall 8-11 p.m.	6-8 p.m. Grover	
8:15-10:00 p.m.	Kathy Hitchcock	Jazz w/Radio Swan	Jazz w/Jim Bolen	"Spirits Known & Unknown" Jazz w/John Giordano	Jim Bolen 11-2 a.m.		
10:00 p.m.-1:00 a.m.	Joan Friedman "11:00 News Summary"	Dave Bucey "11:00 News Summary"	Bill Fields "10:00 Lowdown: Review of The Arts around Town" "11:00 News Summary"	"Waves" w/Dave Peterson "10:00 Lowdown" "11:00 News Summary"			

Harcourt Parish

Rummage, Plant Sale,
and Silent Auction

Friday, April 28th

10:00-2:00 p.m.

Parish House

201 W. Brooklyn St.

Faculty

Continued from page one

Department's visiting professor Barbara Cooper has decided not to stay on. Philosophy's Donald Algeo's visiting status has also been extended, as he replaces Cyrus Banning, who continues with IPHS. A new visiting professor, Anthony Perovich, replaces Thomas Shor, also of Philosophy, who is going on leave.

Clark Dougan, member of the History Department, will continue teaching as a visiting professor — though only part-time — temporarily replacing Peter Rutkoff. Donald Cass, of the Chemistry Department, will stay at Kenyon, teaching in the place of Russell Batt, who continues with IPHS.

In the English Department, new visiting professors James Hans and Patricia Smith will replace Robert Cantwell, who goes on sabbatical, and Philip Church and John Ward, who will each leave for one semester (Church, first semester; Ward second). Kenneth Bluford's visiting contract has been extended as he will replace Perry Lentz, who travels to England for the Exeter Program.

The Art Department's Carla Steiger has been placed on tenure track, replacing Charles Gold, who has resigned. A professor for the Drama Department's new dance program is still being sought, as well as one professor for the Music Department. The Music Department must replace — to an extent yet undecided — a retiring Paul Schwartz, and Helen Walker and Anita Burt, both of whom are on leave this year. Walker resigned and Burt was not granted tenure. Visiting professor Vladimir Morosan leaves to continue his graduate studies.

Another professor was not granted tenure: Badie Nijim, of Religion, will not be returning next year, and his position is not going to be refilled.

A number of professors will return next fall from sabbaticals and leaves. The difference between a sabbatical and a leave is that the former is a paid absence and the latter is not. The Modern Foreign Languages Department's Robert Goodhand returns from sabbatical, as does Drama's Harlene Marlev. The Classics Department's William McCullough returns as well from a sabbatical.

Others returning from sabbaticals are Biology's Robert Burns, Religion's Eugene Kullman, Psychology's Thomas Clifford, Political Science's John Elliott, and Economics' Richard Trethewey.

Returning from leaves are Anthropology's Marie Freddolino, and Psychology's Allan Fenigstein. The English Department's Galbraith Crump returns from the Exeter Program.

Haywood explained that "what we've decided to do this year was to expand the teaching staff in the Social Sciences, in response to greater student interest in these subjects. Specifically, we are adding one position in Sociology, one in History, and one in Political Science . . . in correspondence to a department's individual needs."

"Political Science chose to try to balance out the heavy weight of the department in political philosophy by engaging someone in public policy . . .," he said.

"We're reducing the Religion Department by one position, and we've reduced the Romance Languages by one, and Music by one, adjusting to what has gone on in the College in the last number of years, which is a move away from the humanities departments to the social sciences."

He said that the four departments in the Social Sciences (Anthropology/Sociology, Economics, History, and Political Science) are four of the school's five largest departments, in terms of number of students per faculty member. English is the fifth such department.

"Staff sizes are things that are reviewed annually as student interests change," he mentioned, "but . . . we usually get together something like five years of enrollment statistics before we reduce or expand a department's staff." He also said that there are other considerations, such as subject coverage already available in a department and the natural boundaries of some disciplines. ". . . So there's no simple formula."

The Provost stressed that the College is interested in hiring women and members of minority groups to teaching positions. "We think that it's very important to get the kind of representation on the faculty that we think we need . . . For the first time we think that we've made some real headway in this direction."

He said that he was "pleased generally with the quality of the applicants this year," and that he felt the departments had "worked very hard at the task . . . and . . . they've done very well indeed."

Haywood also reported that the history department's Roy Wortman will be remaining at Kenyon next year. He has decided not to resign.

FILMS at ROSSE

Submitted by the
Kenyon Film Society

Wrath of God

Aguirre: The Wrath of God. Directed and Screenplay by Werner Herzog. With Klaus Kinski, Helena Rojo, Ruy Guerra, Del Negro. Color, 1973, 93 min., Germany.

Werner Herzog is the center of a rapidly growing legend. He has been called the "Greatest film-maker alive today" by Francois Truffaut and Milos Forman, two of the most prolific film directors producing universally accessible works of art. Herzog's films are luminous images, visionary and apocalyptic. He has been acclaimed as the most consistently brilliant member of the new wave of German cinema. All of Herzog's films are dreamlike and of a mindful, subjective nature rather than objectively real. In this sense Herzog has dared to be unique, and his individuality has been artistically and financially rewarding: *Aguirre* broke Parisian box office records previously set by *Last Tango*. There is a creative violence and life inherent throughout Herzog's films that is

elemental to any art form. The philosophical struggles within his films arise because they are located in Wisconsin, his German homeland, or Peru, the setting of *Aguirre*.

Aguirre is the story of a Spanish conquistador's rebellion against the Crown and his attempt to create a new order and kingdom in the jungles of Peru. The lushness of the area, so alien to western man, is hauntingly beautiful in its vivid richness. The medieval character of the film gives an isolated and historical quality, but the search and the goals of the man and his army are non-temporal and very much concerned with the dark side of man's mind.

Herzog's films are visually devastating. The fullness of the jungle is warm but frightening. (The monkeys used in the film, incidentally, were stolen, as was Herzog's first camera.) Herzog did the filming himself along with his consistent entourage. He was almost killed more than once on his runs down the Amazon.

Weird but good

By KELLY GLEASON

The curtain rises for the twelfth annual Kenyon Film Festival this weekend, April 21, 22, and 23. Wertmuller, Allen, and Fellini have the weekend off, and in their place arrives a slew of commercial, unknown filmmakers competing in a festival for 16 mm films. Black and white, color, sound and silent, short and long, animated, documentary, and occasionally pornographic, it doesn't matter, our festival welcomes all types.

Among the most notable budget, professionally made films to be shown is John and Fanny Hubley's, "The Doonesbury Special," an Academy Award nominee for animation, made by Gary Trudeau (creator of *Doonesbury*). Another Academy Award nominee for best documentary short film, "American Shoeshine," an amusing account of the dying street culture of shoeshining.

The Kenyon Film Festival, while welcoming such films to professional quality, exists fundamentally as an encouraging opportunity for young filmmakers who work within financial boundaries, and yet we are able to produce high quality work. From the titles, one can imagine that "I Was a Contender," a Mother's Wet T-shirt Contest, "Dr. Hawaii," "Poll," and "Square As You Date" are some of the eccentric ideas sloppily conveyed through the film medium. Indeed, sloppily conveyed? Quite the contrary.

The Film Festival provides Kenyon with the opportunity to critically review works of art from outside Gambier, and thereby encourage a continuation of those efforts. Again we are not *Auteur* critics drawing road maps for the world's great directors. We are simply dedicating our appreciation for film as an art medium.

Come to Rosse Hall Friday, Saturday night (two shows: 8:00-10:00, and 10:00-12:00) for the Kenyon Film Festival. The winners will be shown on Sunday, from 10:00-12:00. This year the audience will again judge the most popular film, which a prize of \$150 will be given. The judges panel will distribute the remaining \$850 worth of prizes to the winning films. Guaranteed fun.

Vendler

Continued from page two

Psychic love of the soul, and the ability of the imagination to create metaphors for this.

Professor Vendler makes his interpretation with exuberance and concentration which is admirable, somewhat elusive and confusing. This problem is one of presentation. She speaks very quickly, and is sometimes difficult to follow. Doubtless part of the difficulty was in the subject; "Ode to Psyche" is the least known and popular of the Odes. Professor Vendler shall examine the second lecture, on "Ode to a Nightingale," was presented Tuesday night, and shall be reviewed along with her interpretations of "Ode to a Grecian Urn" and "To Autumn." The next issue of the *Collegian*. Her final lecture shall be given tomorrow evening in the Biology Auditorium at 8:00 p.m.

Externs 'take off'

By FRED LEWYN

The Kenyon Extern Program, whereby a student observes an occupation during a week of spring vacation, saw a 250 percent increase in participation over last year, with 42 juniors involved this year.

Director Barbara Gensemer said she was "pleased with the way the program has taken off." She cited the Junior Dinner and having students constantly checking back with her about how their sponsorships are progressing as reasons for this year's success.

Externs were placed all across the United States, from Pine Hill, New Mexico to New York City. Sponsors included doctors, lawyers, bankers, economists, radio executives, and newspaper reporters.

Gensemer said she received "enthusiastic reports" from the majority of participating students. She added that through their experiences, the juniors learned whether these professions were or were not the right ones for them.

What did some of the externs do? Michael Sawyer spent his week at the law firm of Weil, Gotshal, & Manges under the sponsorship of Phil Hater. Perry Degener was sponsored by Letitia Baldrige and worked at her

public relations firm. Elizabeth Davey saw the workings of a daily newspaper as a result of her week at the *Akron Beacon Journal*, under the sponsorship of reporter Geraldine Coleman.

Clifford Edge spent his week with Rev. Stacy Evans, an Associate Pastor at the First United Methodist Church in Middleton, Ohio; and Cameron Macauley, who was sponsored by Richard Kochman, worked with Indians in New Mexico.

Gensemer said that alumni support was critical for the success of the program. As for the future, she said that she wanted even more juniors participating and hoped that in the next few years sophomores could also be externs.

WKCO

Continued from page one

Giardino.

Two new educational programs are planned for next year. An international science report dealing mainly with nuclear research, and a public policy program in conjunction with the Kenyon Public Affairs Forum and the Economics Department. "This program will present features topics on a bi-weekly basis with direct interviews, debates and panel discussions over the air," Giardino said.

In the music area, two new programs are scheduled, one of which will come from the Eastman School in Rochester, New York, emphasizing jazz, the other being *Memories of the Big Bands*, Secret said. WKCO will also offer new comedy and drama: "We're trying to get BBC's 'Goon Show' of insane British Humor and Charles Michaelson's drama series which is done in the way of Sherlock Holmes," he added.

"We're attempting to please a large variety of people," said Giardino. "You don't learn to expand unless you are provided with the alternative," he added.

WKCO is giving away three albums a day during the drive to raise money. In addition, a year's subscription to "On The Air," a program guide featuring interviews with musicians, program notes and schedules, and album reviews, will be given away with a contribution of \$3 or more, said Friedman. However, any size contribution will be greatly appreciated. In addition, anyone can sponsor Friedman on her 24-hour marathon either per hour or by pledges by calling 526, or 427-3711, or by writing P.O. Box 312.



Along Middle Path

Compiled by
JOHN KILYK, JR.

Thursday, April 20

4:20 p.m. — Biology Lecture: "Honors and Independent Research," Bio. Aud.
8:15 p.m. — Lecture: "Panama—Tragedy, Triumph, and Time Running Out," David McCullough, Rosse.
10:00-12:00 p.m. — Kenyon Film Festival, Rosse.

Friday, April 21

4:30 p.m. — Dinner for Mt. Vernon State Institute Residents, Gund Large Private Dining Room.
8:00 p.m. — Ransom Lecture, 8:00 p.m. — Play: "The Rehearsal," Hill Theater.
8:00 p.m. — Kenyon Film Festival, Rosse.
10:00 p.m. — Watson Sponsored Peirce Hall Party, Peirce Hall.

Saturday, April 22

11:00 a.m.-5:00 p.m. — Spring Fair

(raindate April 23), Peirce Lawn.

8:00 p.m. — Play: "The Rehearsal," Hill Theater.
8:00 p.m. — Kenyon Film Festival, Rosse.
8:00 p.m. — Equestrian Club Film: 3-Day Gold, Bio. Aud.

Sunday, April 23

11:00 a.m.-4:30 p.m. — Gambier Sports Carnival.
2:00 p.m. — Student-Faculty Poetry Reading, Peirce Lounge.
8:00 p.m. — Kenyon Film Festival, Rosse.

Monday, April 24

4:15 p.m. — Meeting for 1978-79 OCS Students, Bio. Aud.
5:00 p.m. — Welcoming National Ballet of Illinois, KC.
8:00 p.m. — Faculty Lecture: "Learned Helplessness: An Experimental Approach to the Study of Depression," Jon Williams, Bio.

Aud.
8:30 p.m. — Woodwind Quintet, Rosse.

Tuesday, April 25

5:00 p.m. — Welcoming National Ballet of Illinois, KC.
8:00 p.m. — "Open House" — Meet the National Ballet of Illinois, Peirce Lounge.
8:15 p.m. — Lecture: "The Changing Challenge to America," Howard K. Smith, Rosse.

Wednesday, April 26

4:15 p.m. — Lecture: "Early Ohio Architecture," James Buchwald, Knox County Historical Society, Bailey 25.
8:00 p.m. — Orchestra Rehearsal, Rosse.
8:00 p.m. — Poetry Reading — Diane Wakowski, Peirce Lounge.
10:00 p.m. — *Aguirre: The Wrath of God* (film), Rosse.